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117  
B446  
op.10  
1860



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# FANTAISIE,

SUR LE "TROVATORE", DE VERDI.

PAR

F. BELLOTTA.

OP. 10.

MAESTOSO.

INTRODUCTION.

The musical score is written for Harp and consists of four systems. The first system is the Introduction, marked 'MAESTOSO' and 'ff'. The second system continues the introduction with 'ff' and 'p' dynamics. The third system features a 'Glissex.' (glissando) in the right hand, marked 'p' and 'pp L.H.', with a 'loco.' (loco) marking. The fourth system is marked 'p' and 'cres.'.

The musical score is written for Harpe and consists of six systems of music. Each system typically has a piano part on the left and a harp part on the right, though some systems have only one part. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The harp part features a series of ascending and descending arpeggiated figures. The piano part has a few notes. A *cres.* marking is present at the end of the harp part.

**System 2:** The harp part continues with similar arpeggiated figures. The piano part has a few notes. A *pp* marking is present at the beginning of the harp part, and a *cres.* marking is at the end.

**System 3:** The harp part continues with similar arpeggiated figures. The piano part has a few notes. A *poco a poco.* marking is present in the piano part.

**System 4:** The harp part continues with similar arpeggiated figures. The piano part has a few notes. A *ff* marking is present at the beginning of the harp part, and a *ff con fuoco.* marking is in the piano part.

**System 5:** The harp part continues with similar arpeggiated figures. The piano part has a few notes. A *ff* marking is present at the beginning of the harp part, and a *pp* marking is in the piano part. A *dim.* marking is at the end of the harp part.

**System 6:** The harp part continues with similar arpeggiated figures. The piano part has a few notes. A *p* marking is present at the beginning of the harp part, and a *mp* marking is in the piano part. A *Lento.* marking is present in the piano part, and a *Veloce.* marking is in the harp part.

## ANDANTINO.

The musical score is written for a harp and is divided into two systems, each with a piano (p) and left hand (L.H.) part. The tempo is marked "ANDANTINO." The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a piano part marked "Etouffe..." and "p dolce." The second system features a piano part with a "dim." marking. The left hand part consists of a continuous sequence of chords and arpeggios. The score concludes with a final chord in the piano part and a final note in the left hand part.

Etouffe... *p dolce.*

*dim.*



The musical score is written for a harp and consists of five systems of music. Each system is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The first system features a complex, flowing melody in the right hand with many beamed sixteenth and thirty-second notes, and a supporting bass line in the left hand. The second system begins with a *ff* (fortissimo) dynamic and a *cres.* (crescendo) marking, followed by a dotted line indicating a gradual increase in volume. The third system includes a *ff* dynamic, a *riten:* (ritardando) marking, and a *pp legg.* (pianissimo, leggiero) marking. The fourth system starts with a *pp* (pianissimo) dynamic. The fifth system concludes the piece with a final cadence. Various musical notations such as slurs, accents, and dynamic markings are used throughout to guide the performer.

The musical score is written for a harp and consists of five systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo and style are indicated as *marcato* and *il canto*. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings include *pp* (pianissimo) and *gva* (grave). The notation is arranged in a clear, professional layout with a large margin.

*marcato il canto*

*gva*

*pp*

*gva*

*gva*

First system of musical notation for Harpe. The treble staff begins with a *gru* marking. The left hand plays a series of chords in the bass. Dynamics include *p* and *pp*.

Second system of musical notation for Harpe. The treble staff continues with a series of chords. The left hand continues with chords. Dynamics include *pp*.

Third system of musical notation for Harpe. The treble staff features a series of chords. The left hand plays a series of chords. Dynamics include *p*.

Fourth system of musical notation for Harpe. The treble staff features a series of chords. The left hand plays a series of chords. Dynamics include *pp* *morendo* and *ppp*. The tempo marking *ANDANTE* is present. A note in the right hand is marked *(Fix 22)*.

Fifth system of musical notation for Harpe. The treble staff features a series of chords. The left hand plays a series of chords. Dynamics include *f*.

The musical score is written for a harp and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*ff*) dynamic and includes the instruction *Otez D<sup>4</sup>*. The second system features a piano (*p*) dynamic and the instruction *L.H. molto leggiero.*. The third system continues the melodic and harmonic development. The fourth system includes a piano (*p*) dynamic. The fifth system features a piano (*p*) dynamic. The sixth system concludes with a forte (*ff*) dynamic and the instruction *Deciso.*.



## ALLEGRO.

gra

p

-con brio.

L.H.

gra

# A CATALOGUE OF HARP SOLOS.

*N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.*

**ALVARS, PARISH.**

a Fantasia, dedicated to Thalberg.....	5 0
b Introduction and variations on a favourite Air of Bellini.....	4 0
c Marche favorite du Sultan.....	2 6
c Twelve favourite airs.....	3 0

**APTOMMAS.**

b WELSH MELODIES:	
1. The rising of the sun.....	2 6
2. Of noble race was Shenkin.....	2 6
3. Ap Shenkin.....	2 6
4. Poor Mary Anne.....	2 6
5. Love's fascination.....	2 6
6. Sweet Richard.....	2 6
b Aptommas's polka.....	3 0

**BELLOTTA, F.**

b Galop brillant.....	2 6
b Il trovatore. Fantaisie sur l'opéra de Verdi.....	3 6

**BOCHSA, N. C.**

b LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Anna tua madre (Lucrezia).....	2 6
2. O divina Agnese (Beatrice di Tenda).....	2 6
3. Com'è bello (Lucrezia Borgia).....	2 6
4. Meco & Voga voga luna (La Straniera).....	2 6
5. March & Pas redoublé (Saffo).....	2 6
6. Voga, voga, & Sogno talor (Parisina).....	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).....	2 6
8. Ah! tu sei (Parisina).....	2 6
9. Quanto è bello (L'elisire d'amore).....	2 6
10. Io l'udia (Torquato Tasso).....	2 6

**3 Récréations pour les Harpistes de toutes les forces:**

1. My own blue bell.....	2 6
2. The bridal ring.....	2 6
3. The Prince of Wales' march.....	2 6
4. March in the old Irish style.....	2 6
5. Souvenir a l'Ecosaise.....	2 6
6. The wild white rose.....	2 6
7. Rondo à la villageoise.....	2 6
8. L'invitation à la polka.....	2 6
9. Le moulinet.....	2 6
10. Welch polka.....	2 6

**b RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:**

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2. Nancy Dawson and Savourneen Deelish.....	2 6
3. Sly Patrick and The Moreen.....	2 6

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b Cease your fanning. Fantasia and variations.....	4 0
c Cease your fanning. (Variations as sung by Mrs. Salmon).....	2 6
c Grand military march.....	2 0
c Grand parade march.....	2 6

**d L'encouragement. Simple melodies arranged in a most easy style.....**

b Partant pour la Syrie. Fantaisie martiale.....	4 0
c Petit souvenir (Tyrolienne de Guillaume Tell).....	2 6
c Tartar divertimento (introducing the Tartar drum).....	2 6
c The celebrated Rossignol waltz.....	1 6
c The last new French march.....	2 6
a Weber's last waltz. Grand and brilliant variations.....	5 0

**CHATTERTON, FREDERICK.**

b Amor! possente nome. Petite fantaisie.....	3 0
b L'horloge des Tuileries. Petit amusement.....	3 0
a Le carnaval de Venise. Morceau fantastique.....	5 0
b The dawn of spring. Easter piece.....	3 0

**CHATTERTON, J. BALSIR.**

Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement..... 5 0

**a A SELECTION OF HIS FAVOURITE COMPOSITIONS:**

1. Annie Laurie. Scotch melody. Transcribed.....	3 0
2. Auld Robin Gray. Scotch melody. Transcribed.....	3 0
3. Bardic relics, No. 1. Sweet Richard.....	3 0
4. Bardic relics, No. 2. Nos galan.....	3 0
5. Bardic relics, No. 3. Llandoverly and Serch hudol.....	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin.....	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney.....	3 0
8. Bridal march.....	2 6
9. Chant des Croates (J. Blumenthal).....	3 0
10. Don Pasquale. Fantasia.....	3 0
11. Gems of Irish melody, No. 1.....	2 0
12. Gems of Irish melody, No. 2.....	2 0
13. God save the Queen. Variations.....	3 0
14. Gode's row. Variations.....	3 0
15. Grand American march.....	2 6
16. Il trovatore (The prison scene).....	3 0
17. Kathleen Mavourneen and Dermot astore.....	3 0
18. L'elisire d'amore. Fantasia.....	3 0
19. La gitana. The new cachucha.....	2 6
20. Les noces. Fantasia, introducing Danish air.....	3 0
21. Relics of Wales (Three Welsh airs).....	3 0
22. Rousseau's dream. Capriccio.....	3 0
23. The bloom is on the rye (Bishop).....	3 0
24. The light of other days (Café).....	3 0
25. The old house at home (Loder).....	3 0
26. Victoria march (introducing "The brave old oak").....	3 0

**CHIPP, T. P.**

b I love but thee (T. Moore). Introduction and variations.....	3 0
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**DUSSEK, O. B.**

d THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan.....	1 0
2. The rising of the lark.....	1 0
3. March of the men of Harlech.....	1 0
4. Lilla's a lady.....	1 0
5. Savourneen deelish.....	1 0
6. La rosa waltz.....	1 0

**GODEFROID, FELIX.**

b Lucrezia Borgia. Fantasia on Donizetti's opera.....	4 0
b Norma. Fantasia on Bellini's opera.....	4 0

**HOLST, GUSTAVUS VON.**

c "ETRENNES AUX DAMES" Select airs, &c.:	
1. True love. German air.....Keller	2 6
2. Le vaillant troubadour.....	2 6
3. The farewell of Raoul de Coucy.....Blangini	2 6
4. Le départ du jeune Grec.....	2 6
5. Adolphe. German air.....	2 6
6. German Waltzes.....	2 6
7. Ye banks and braes o' bonny Doon.....	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march.....	2 6
9. Stanco di pascolar. Venetian air.....	2 6
10. Di piacer (La gazza ladra).....	2 6

**HUNT, W. R.**

c The blue bells of Scotland. Introduction and variations.....	3 0
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**LABARRE, THEODORE.**

b Non più mesta. Fantasia on Rossini's air.....	3 0
b The last rose of summer. Variations.....	2 6
b There is no home like my own. Variations.....	2 6

**MEYER, F. C.**

b Auld Robin Gray. Divertimento.....	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing").....	4 0

**OBERTHÜR, CHARLES.**

b Op. 25. Addio, mia vita, addio! Barcarolle.....	2 6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original.....	6 0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera.....	3 0
b Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi.....	7 0
b Op. 29. La mélancolie de F. Prume. Transcription.....	2 6
b Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie.....	5 0
b Op. 51. La belle Emmeline. Impromptu.....	3 6

b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:	
1. La cascade.....	3 6
2. La coquette.....	2 0
3. La coquette.....	3 0

b Op. 61. "GEM OF GERMAN SONG." Twelve recreations:	
1. Adieu.....Beethoven	3 0
2. The first violet.....Mendelssohn	2 0
3. Zuleika.....Mendelssohn	2 0
4. Cooling zephyrs.....Schubert	2 0
5. The huntsman, soldier, and sailor.....Spohr	2 6
6. A ride I once was taking (Trab, trab).....Kücken	2 0
7. My harp now lies broken (Maid of Judah).....Kücken	2 0
8. My heart's on the Rhine.....Speyer	3 0
9. From the Alp the horn resounding.....Proch	2 6
10. With sword at rest (The standard bearer) Lindpaintner	2 0
11. When the swallows fly towards home (Agathe).....Abt	2 0
12. Oh! wert thou mine for ever.....Kücken	2 0

c Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:	
1. Ve flow'rets that to me she gave.....	1 6
2. Praise of tears.....	1 6
3. Norman's Gesang.....	1 6

b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease.....Curschmann	2 0
2. Forth I roam.....Kalliwoda	2 0
3. If o'er the boundless sky.....Molique	2 0

b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle.....	3 6
2. Zurich.....	3 6
3. St. Gallen.....	3 6

b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrits:	
1. Grace.....C. Mayer	2 6
2. La fontaine.....C. Mayer	3 0
3. Si oiseau j'étais.....A. Henselt	2 0

c Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär.....	3 0
2. Lisle Laute, lisle lide.....	3 0
3. Virgo Maria (O Sanctissima).....	3 0

c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose.....	2 0
2. Sorrow and relief.....	2 6
3. Cradle song.....	2 6

a Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs).....	6 0
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.....	2 6

b Op. 121. Trois morceaux caractéristiques:	
1. La gitana.....	3 0
2. Mélodie mazurque.....	3 0
3. La gazelle.....	3 0

b Op. 127. Sacred melodies:	
1. Martin Luther's hymn.....	2 6
2. Old hundredth psalm.....	2 6
3. Before Jehovah's awful throne.....	2 6
4. Aids from "The creation" (Haydn).....	4 0
5. Vital spark of heavenly flame.....	2 6
6. Agnus Dei (Mozart).....	2 6

b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page.....	2 0
2. A ce mot tout s'anime. Air de Marguerite.....	2 0

**OBERTHÜR, CHARLES—continued.**

b Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even.....	2 0
2. She was a creature strange as fair.....	2 0
3. 'Tis sweet when in the glowing west.....	2 0

b Op. 132. Nereides. Sketch.....	3 0
b Op. 142. L'invitation del gondoliere. Sketch.....	2 6
b Op. 144. Il trovatore. Fantasia on Verdi's opera.....	4 0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi.....	3 0

b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed.....each	2 6
1. Ah! che la morte.....Trovatore	
2. Il balen del suo sorriso.....Trovatore	
3. Si la stanchezza.....Trovatore	
4. Stride la vampa.....Trovatore	
5. La mia letizia.....I Lombardi	
6. La donna è mobile.....Rigoletto	
7. Parigi, o cara.....Traviata	
8. Ah, fors'è lui.....Traviata	
9. Di Provenza il mar.....Traviata	
10. Libiamo (Brindisi).....Traviata	
11. Ernani involami.....Ernani	
12. Va pensiero.....Nabuco	

b Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs.....	2 0
2. Murmuring waves.....	2 0
3. My bark glides through the silver wave.....	2 0
4. Water sprites.....	2 0

b Op. 159. Andalusia. Bolero brillant.....	4 0
b Op. 166. The keel row. Fantasia.....	4 0
b Op. 167. Santa Lucia. Neapolitan air.....	4 0
b Op. 170. Un ballo in maschera. Fantaisie.....	4 0

**b Songs without words:**

1. Dans ces instants où le cœur pense.....	2 0
2. Ich denke jein, wenn durch den Hain der Nachtig.....	2 0
3. Eilende Wolken, Segler der Lüfte.....	2 0
4. Emelina.....	1 0
5. Selige Tage.....	1 0
6. Nachgefühl.....	1 0
7. Adieu, charmant pays de France.....	3 0
8. For I, methinks, till I grow old.....	3 0
9. L'air est doux, le ciel est beau.....	2 6
10. Ange aux yeux bleus.....	2 6
11. We rove among the roses.....	2 6
12. Au bord du Rhin.....	2 6
13. Au bord de la Lahn.....	2 6
14. Au bord de la Nahe.....	2 0
15. Au bord du Neckar.....	1 0
16. Auf leichtem Zweig.....	1 0
17. Ah! be not sad.....	2 0
18. Remind me not.....	1 0

**b "VOYAGE LYRIQUE." Twenty-four National Airs.....each**

1. Norway.....	13. Romagna.....
2. Sweden.....	14. Naples.....
3. Denmark.....	15. Spain.....
4. Russia (God save the Emperor).....	16. Portugal.....
5. Prussia.....	17. Switzerland.....
6. Prussia.....	18. France (La Marseillaise).....
7. Poland.....	19. France (Les Girondins).....
8. Saxony.....	20. Belgium.....
9. Bavaria.....	21. Holland.....
10. Austria (Haydn's hymn).....	22. England (Rule Britannia).....
11. Hungary.....	23. America (Hail Columbia).....
12. Sardinia.....	24. England (God save the Queen).....

**STELL, W. H.**

b My lodging is on the cold ground (variations).....	3 0
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**STREATHER, WILLIAM.**

b Deh vieni alla finestra. Serenade from Don Juan.....	2 0
a Home, sweet home, of Thalberg, transcribed.....	5 0

**TAYLOR, GERHARD.**

a 'Com'è gentil (Don Pasquale). Transcription.....	2 6
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters).....	3 0
a Two favourite Irish melodies (Coolin and The minstrel boy), Variations.....	3 0
a Rigoletto. Fantasia on Verdi's opera.....	5 0

**THOMAS, JOHN.**

b WELSH MELODIES. Transcribed:	
1. The ash grove.....	3 0
2. The bells of Aberdovey.....	3 0
3. Sweet melody, sweet Richard.....	3 0
4. The rising of the sun.....	3 0
5. The march of the men of Harlech.....	3 0
6. Riding over the mountain (original melody by J. Thomas).....	3 0
7. The plain of Rhuddlan.....	3 0
8. Love's fascination.....	3 0
9. The rising of the lark.....	3 0
10. The camp (Of noble race was Shenkin).....	3 0
11. Megan's daughter.....	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas).....	3 0
13. Watching the wheat.....	3 0
14. New year's eve.....	3 0
15. David of the white rock, or The dying bard to his harp.....	3 0
16. Over the stone.....	3 0
17. The miller's daughter.....	3 0
18. Come to battle.....	3 0
19. All through the night.....	3 0
20. The blackbird.....	3 0
21. The dawn of day.....	3 0
22. Britain's lament.....	3 0
23. Black-bird Harry.....	3 0
24. The departure of the king.....	3 0

b La source. Caprice of J. Blumenthal, transcribed.....	4 0
b The harmonious blacksmith, or Händel, transcribed.....	3 0

**WRIGHT, T. H.**

b Caledonian Fantasia, introducing favourite Scotch melodies.....	4 0
b Com'è gentil (Don Pasquale). Fantasia.....	3 0
b Deh calma oh ciel (Otello). Transcription.....	2 6
b Fra poco a me giovero (Lucia). Arranged.....	3 0









